

ADVISORY COMMITTEE OF STREET ARTISTS AND CRAFTS EXAMINERS

HEARING ON PROPOSALS TO UPGRADE SCREENING CRITERIA

Tuesday, January 21, 2014

9:30 a.m.

25 Van Ness Avenue, Suite 70 (basement level)

Notes

(taken by Program Assistant Alyssa Licouris)

1. Roll Call

Advisory Committee Members Present:

Jacqueline Thompson, Renee de Cossio, Josie Grant, Jennifer Morningstar, Susan Tibbon

Staff present: Street Artists Program Director Howard Lazar, Street Artists Program Assistant Alyssa Licouris

2. *Action.* Motion to recommend for adoption the following criteria changes made at the October 28, 2013 Criteria meeting (additions are underline bold; deletions are *italics*):

The Committee began to discuss the following motions. A free flowing discussion ensued. Committee commented on a letter from a street artist Jo Anne Fitzsimmons.

Fabricated and/or Cast Jewelry

The craftsperson *must* may make jewelry by fabricating (may include cutting) and/or casting with raw materials such as silver, gold, bronze, etc. Casting from commercial wax patterns is not acceptable unless it is significantly altered by the artist. The craftsperson must make original molds from original work. Casting must be done by the artist. Assembly alone does not constitute being handmade. If items are fabricated or cast, the craftsperson does not necessarily have to do his own lapidary work, but stones not cut by the craftsperson cannot be sold separately. (*Stones cut by the craftsperson can be sold separately*; See criteria under the section for “Lapidary” for cut stones.)

Motion: Thompson, Tibbon.

Public Comment:

Street Artist Kye Rorie stated that it’s hard to clarify artistic work and that one thing the Advisory Committee members didn’t include was stamping. He said that “fabrication” is a very broad term and subject to interpretation. He said it’s very difficult to cover such a wide subject such as jewelry making since there are a lot of different artistic applications. He said that it’s good that they’re looking at “fabrication” as a broad term.

Paula Datesh said that, in reading the minutes of the Advisory Committee, there is always a caveat that artists must sign their work. She suggested that the requirement to sign the work should be included in the criteria to eliminate paperwork. She also commented about jump-rings. She said that the earring must move so you have to put in a jump-ring in addition to the beads.

Committee member Tibbon asked if Ms. Datesh was advocating that all work be signed. Ms. Datesh replied that she's just pointing out as a party who reads the minutes to make it more straightforward.

Street Artist Abby Ellis asked if she as a jeweler would be required to label all of her hundreds of pieces of jewelry.

Committee discussion ensued regarding Ms. Ellis' question.

Street Artist Surreya Ozsoy agreed that all pieces be labeled.

Street Artist Tad Sky agreed with the Committee's "fabrication" criteria. He said that the Committee needs to look at the term "significantly altered" since it is possible for an artist to buy blanks. He said that the Committee's conversation slipped into "beads" which is irrelevant to fabrication.

Motion was unanimously approved.

Feather Art

The feather work must be constructed by the craftsperson using feathers and other accessories. Pre-strung boas, pre-glued mats, and other pre-constructed pieces are unacceptable **as stand alone items**. No items containing feathers from endangered species will be allowed. **Receipts showing provenance may be required. Feather earrings must be comprised of at least 3 elements not including earwires and findings. Feather necklaces must be comprised of at least 5 elements.**

Motion: Thompson, Tibbon.

Public Comment:

Paula Datesh stated that she's against this motion. She said it's amended from the last meeting which is good but she's been working with feathers for a long time. She explained that there are bans on imports, that the bans are constantly changing, and it requires time and up keep to be up to date on what's endangered and what's not. She said that she noticed that they amended "stickpin" criteria but that the stickpin is very small and an artist is not able to put 5 feathers on it. She said that the last issue already mentioned is signing the items. She said that she understands what they're trying to do but she has a hard time with it and wants to know what the "component" is. She said it's hard when you're making things to figure out what constitutes as a "component". She said that the feather criteria is written in a negative way and that it should be clearer. She asked for the definition of a "preglued mat".

Committee member Tibbon explained the definition of a “preglued mat”.

Ms. Datesh added an explanation about the issue of using dried insects. She said that it’s a different issue because the exotic nature of feathers is the cause of the rarity.

Motion was unanimously approved.

Fiber Art

Macrame, crochet, knitting, weaving and other fiber crafts start with unknotted cord, string, rope or yarn, producing a finished product using a series of knots and braids with the option of including other materials. Fiber spun, felted and/or dyed by the craftsperson can be sold *unknotted and braided* **individually and must be labeled with the artist’s name/signature.**

Motion: Thompson, Tibbon.

Public Comment:

Street Artist Surreya Ozsoy said that the criteria is a really long sentence. She explained a method of making art using yarn and asked the Committee if that would be considered fiber art.

Committee members agreed that they would need to see the artwork in order to judge it.

Program Director Lazar added that if Ms. Ozsoy suspects that an artist is not creating their own, she can speak to the Committee in private and direct them to investigate the artist.

Committee continued discussion.

Motion: Thompson, Tibbon.

Public Comment:

Surreya Ozsoy said that an artist can put yarn in paint which can be prepared with different elements. An artist can do a lot of things to create the paint color.

Motion was unanimously approved.

Found Objects

See Criteria for Castings, Ceramics, Sculpture and Miscellaneous

Glass Art (Blown Glass and Stained Glass)

*Blown Glass is heated **formed (blown, slumped, fused, etc)** and blown by the craftsperson. Stained glass is cut *by hand* and *Painted or silk-screened or arranged to**

produce a design or pattern set by the artist. All work shall carry the artist's signature.

Motion: Thompson, Grant.

There was no public comment.

Motion was unanimously approved.

Kitemaking

See *Miscellaneous Items*. A kite must be made entirely by the artist and signed by the artist. No kits allowed.

Motion: Thompson, de Cossio.

There was no public comment.

Motion was unanimously approved.

Lapidary

Raw stones must be significantly altered by the artist. The artist must *cut, polish, and engrave all stones to be sold, and must demonstrate knowledge of the tools of lapidary e.g. cutting, polishing, engraving.*

Motion: Thompson; de Cossio.

Public Comment:

Street Artist Tad Sky presented a few purchased lapidary components and asked the Committee how they would license these items.

Committee member Tibbon explained about an artist who sells stone boxes and embellishes them as Tad had explained. The Committee discussed the issue Tad had brought up.

Motion was unanimously approved.

3. Discussion. Hearing on proposals submitted by street artists:

There were no proposals at this time from street artists.

4. Discussion. Hearing on proposals submitted by Committee members.

Program Director Lazar read a proposed motion:

Leathercraft (Including Belts and Soft Clothing)

All tooling must be done by hand. No machine design work, “rolled” or “clicker” is allowed. Sewing machine applied designs are allowed. No belt buckle may be sold separately unless it is made by the craftsman. **A commercially manufactured buckle must be subordinate to the leatherwork.** Buckles and Belts: No commercially manufactured buckle may be displayed without being functionally attached to a certified belt.

Copies of a January 16, 2014 letter from street artist Wesley Garcia, who sells leathercraft, were handed out to all Committee members.

Committee Thompson explained that, when the belts are displayed, the public is only seeing the buckle that is not made by the artist, thus the buckle is usually what is selling the belt. She said that artists have said that the public wants the buckles.

The Committee continued their discussion on amending the proposal.

Street Artist Kye Rorie described a “clicker” belt for the Committee and answered their questions regarding a “clicker” and the possibility of pre-designed bulk leather.

Committee member Tibbon started a discussion regarding displays of other artists. Committee member Thompson added that the buckles have been getting progressively larger and fancier.

Committee member Tibbon compared buckles to pendants. She questioned whether the Committee would be allowed to limit buckles as they do with pendants.

Program Director Lazar commented that there are many steps in making the leather item. He said that the main problem is how the belt is displayed. He said that the Program has allowed artists to sell buckles if they’re attached to the belt. He said that, previously, artists were selling buckles that they did not make that were not attached to the belt. He said that if the Committee is convinced the artist is creating the leather craft, they should consider allowing the artist to use a commercial buckle.

Committee continued their discussion on allowing commercially manufactured buckles.

Committee member Morningstar proposed a separate “buckle” criteria. She said if an artist is going to sell a buckle separate from a belt, it should be predominately. She agreed that the Street Artists Program is not about selling things that are not predominately made by the artist.

Committee member de Cossio added that she worked for a belt and buckle making company. She said that making the belt and buckles are two different crafts and require two different artists. She said that few people buy a belt for the belt even though there is a lot of work that goes into the belt. She said that the problem for her is size. She said that either they allow the commercial buckles or they don’t. She commented that it is a big process to make the belt. She liked the suggestion by Committee member

Morningstar about buying a buckle and altering it.

Committee member Grant said that belts don't function without a buckle and leatherworkers don't fabricate their own buckles.

The Committee discussed the idea of a rule relating to the proportions of the buckle to the belt.

Street Artist Kye Rorie showed the Committee a buckle he made. He sees nothing wrong if he didn't make the buckle because he's attached it in size to a well-made belt. He said that he doesn't see anything wrong with appropriately sized buckles matched with appropriately sized belts. He said that he sees as similar to a pendant on a necklace. He suggested that buckle can't be more than twice the width of the belt.

Street Artist Tad Sky agreed that buckles and pendants are similar. He explained a scenario where a customer was looking at buckles and that most of the money the artist made on the sale went to cover the sterling silver buckle the artist did not make.

Program Director Lazar proposed a new sentence for criteria which is similar language to the pendant language. He talked about a buckle being an integral part of the design of belt.

Committee discussion continued on wording of the motion.

Motion: Leathercraft (Including Belts, Bags, Accessories and Soft Clothing)

All tooling must be done by hand. No machine design work, or commercially "rolled" or "clicker" is allowed. Sewing machine applied designs are allowed. No belt buckle may be sold separately unless it is made by the craftsperson. A commercially manufactured buckle must be subordinate to the leatherwork. A commercially manufactured belt buckle may be permissible as attached to a belt created by the artist when the buckle has been determined to be an integral part of or in subordinate to the total design of the belt. Buckles and Belts: No commercially manufactured buckle may be displayed without being functionally attached to a certified belt.

Moved: Thompson, Tibbon

There was no public comment.

Motion was unanimously approved.

5. Discussion. Further discussion on beadcraft and usage of commercially manufactured pendants in jewelry.

The Committee decided to postpone its discussion on "Bead Stringing."

6. Action. Possible motion to select proposals for further hearing and possible adoption at next criteria meeting.

There were no motions.

7. Discussion. Public Comment.

Street Artist Tad Sky explained that there is an issue with artists at Powell and Market streets regarding the “earring pendant” criteria. He said that he was there on Saturday around 1p.m.

Street Artist Kye Rorie thanked the Committee for their work and the time they commit to the Program.

Tad Sky seconded Mr. Rorie’s comments regarding the Committee’s work in their criteria meetings and during their screenings. He said that follow-up on the streets could be improved.

8. Discussion. New Business and Announcements.

There was no new business or announcements.

9. Action. Adjournment.

There being no further business, the meeting was adjourned at 12 p.m.